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DIECI PONTI A LA MADDALENA.
METAFORE MEDITERRANEE NELL'ERA POST-AMBIENTALE

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Abstract

The article comments on the experience of a workshop held in the Mediterranean archipelago of La Maddalena. The workshop focused on the regeneration of the area after the project failure of an exclusive Yacht Club which was built in response to a formerly abandoned Arsenale. The theme is paradigmatically used to define questions, rather than solutions, on the current environmental issue by employing a working methodology based on story telling and metaphors as productive fictional devices of creative criticism and products of an aesthetic approach in contrast to scientific truth and 'experts'. Final reflections are devoted to natural reserves as heterotopias sacrificed in the name of environmental protection and with an invitation for a new ecology of the mind with the awareness that the disaster is already in place.

L'articolo commenta l'esperienza di un workshop tenutosi nell'arcipelago mediterraneo di La Maddalena. Il workshop si è concentrato sulla riqualificazione dell'area dopo il fallimento del progetto di un'esclusivo Yacht Club costruito in risposta a un Arsenale precedentemente abbandonato. Il tema è paradigmaticamente utilizzato per definire domande, piuttosto che soluzioni, sull'attuale questione ambientale impiegando un metodo di lavoro basato sul racconto di storie e metafore come dispositivi fittizi produttivi di critica creativa e prodotti di un approccio estetico in contrasto con la verità scientifica e degli "esperti". Le riflessioni finali sono dedicate alle riserve naturali come eterotopie sacrificate in nome della tutela ambientale e con un invito ad inaugurare una nuova ecologia della mente con la consapevolezza che il disastro è già in atto.

Keywords: Aesthetics, Entanglement, Heterotopia, Fictionalism, Post-Environmental Condition
Estetica, Entanglement, Eterotopia, Finzionalismo, Condizione Post-Ambientale

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Prologue

In 2018, the Sardinia Region with other local authorities asked Heterotopia, an international network of young architects, to imagine a future for the archipelago of La Maddalena and particularly for the area of the former arsenal after the abandonment of NATO forces and the failure of the ambitious and exclusive yacht club that should have been one of the main centers of nautical tourism in the western Mediterranean. Ten years after its completion it still lies abandoned with the result of increasing the already long list of works of the *Incompiuto Italiano*, 'the most important architectural style from the Second World War to today' [1].
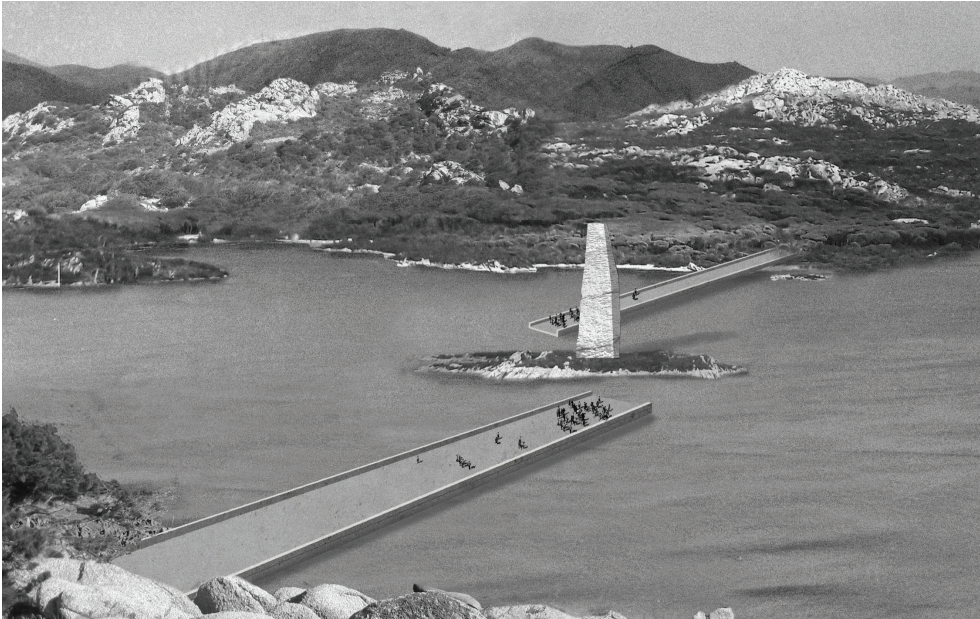

Figure 1

The Column of Solitude (Hannah Beard). Hannah awoke to the sound of clinking coming from the water's edge. Rather like the sound of the miner's tool in the granite quarry, yet this was more rhythmic, more systematic. Cogs turning, something moving… Hannah's half-asleep brain was processing this noise, which was also accompanied by the slamming of doors and excited voices. Of course! The bridge! She leapt to her feet and clambered onto a stool to peer out of the boat's circular window. The bridge was formed of three parts. Exactly halfway between Caprera and La Maddalena stood a tall granite column and platform. Nobody was sure how and when this strange looking fortress was placed in this part of the ocean, meaning numerous stories had been formulated over the years. However, everyone seemed sure about its function, which was to connect the two halves of the bridge. Hannah had often wondered why the bridge was cut into two halves that rarely joined and why it hadn't been designed so you could cross it whenever you liked. Her father explained that it was to do with the wind: The wind was an extremely powerful force in the archipelago of La Maddalena, which could cause damage to the bridge and danger to those who crossed. Therefore, the bridges two halves spent most of their time nestled against the shoreline where they were protected from the elements. Only when the wind was low and the weather conditions perfect did the cogs turn, clinking systematically to turn the two halves to meet in the middle at the granite column.

Hannah sped out of the door to join the crowds gathering in anticipation to watch this process. But something about the atmosphere seemed strange. There was more excitement than usual, but also fear. She suddenly noticed the strong wind whipping her hair all over the place. The weather conditions were wrong. The bridge should not be opening. Every now and again this unexplainable phenomenon occurred and no one could explain it. Hannah had marked the dates of these unregulated bridge swings in her journal over the past two years but couldn't identify a pattern. They seemed to be completely random and she was intrigued by such events. Her thoughts were interrupted as the bridge clunked into place. Now pieced together, the bridge became purposeful and grand, framing the granite column which became a gathering point. Within moments, the bridge was transformed into a bustling street and Hannah was swept up in the moving crowds. Ever since she could remember, her favourite thing to do was to watch every one gathered around the granite column. She scrambled up on the bridge's outer wall to get a better view. There, glancing up was where she saw it. Glinting between a crack in the granite column was a startled eye. It blinked, she gasped, the warning bell sounded. The bridge started to separate and panic broke out.

In response, Heterotopia selected eighty 'explorers' from various parts of the world who, for nine days and nights, established their work camp in an abandoned quarry (Cava Francese) under the guidance of eight architectural firms, eight advisors and guests from different disciplines.

The following pages recount the experience of this workshop with particular reference to the working group coordinated by the author and Traumnovelle, a Belgian architectural studio.

Among the eight titles, conceived to articulate the workshop, the group coordinated by the author and Traumnovelle was assigned the title of «Insularity, Isolation and Reconnection». It was a subject of incredible foresight and a forerunner of many contemporary issues such as: the distancing in which the materiality of space re-emerges as a fundamental element in an age in which space seemed to be definitively obliterated to the advantage of time in its accelerated version of contemporaneity; the rediscovery of the Sartrian discomfort of density [2]; the isolation and the unambendable need

Madli Kaljuste · Fountain
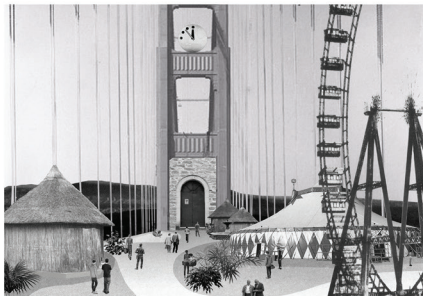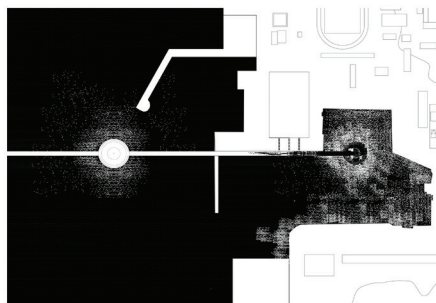
Romina Totaro · Voluntary tourism
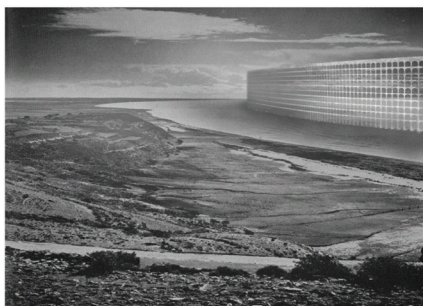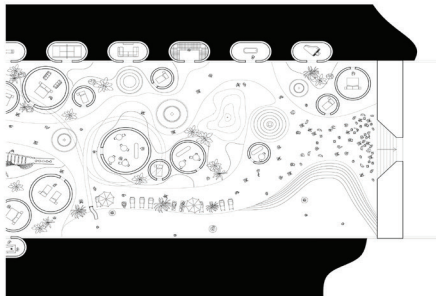
Oskar Dagerskog · The last Parade
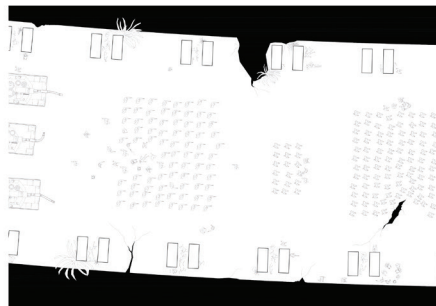
Emanuela Enna · Good Catch
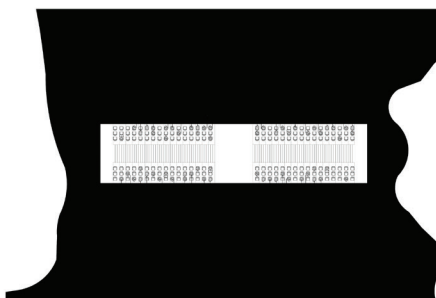
Figure 2
Fountain (Madli Kaljuste) – Voluntary tourism (Romina Totaro) – The last parade (Oskar Dagerskog) – Good Catch (Emanuela Enna

for contacts which, in the days of the *lockdown*, explored the rediscovery of the indestructible, and indispensable need for connection between humanity and to nature that even in the beautiful scenario of La Maddalena seems not longer possible in its original purity. Every year, in addition to the millions of tourists, estimations made in on the occasion of one of the most evocative exhibitions on the Mediterranean by Studio Azzurro, report that « 600,000 tons of oil, [...] 25,000 tons of zinc, 9,000 tons of organic substances, 4,900 tons of lead, 2,900 of chrome , 200 of mercury, and more than 90 tons of pesticides end up in the Mediterranean» [3, p.122].

Figure 3
Forte di Punta Rossa. Stazione Torpedini. Rotating coastal battery.

This is an oxymoron that has been grasped as the paradigm of the natural catastrophe taking place today and updated by the new plastics emergency that afflicts one of the richest ecosystems in the world, and making it the sixth bigger zone for plastic pollution as well. In light of these considerations, the 'prefiguration' of ten bridges was assigned as a project theme, and as metaphors to restore the connection between human and non-human in the age of the environmental catastrophe represented by La Maddalena: – par excellence – an heterotopic Mediterranean controversial mix named so by 'markings' of military outposts, paradisiacal natural scenarios, plagued crystalline waters, migrations and tourist appropriation.

Method

To explain the method used for the development of the project we can start from the present: precisely from the ongoing dispute between 'deniers' and 'neo-hygienists' in the Covid-19 affair; from the biased environmental debate; and more specifically, from that different positions that arose when, on 20 October 2003, a NATO nuclear submarine hit a shoal in La Maddalena. The subsequent survey of the quantity of Thorium 234 was judged alarming by respectable research centers while others, equally authoritative, attributed it to granite sediments of the island, however, inside normal levels.

In all these 'disputes' it is possible to see how the 'question of truth' represents the only element in supporting and adhering to different positions. This issue refers to the Pilate's uncomfortable question of 'what truth is'. From the numerous debates on the topic it is easy to understand how, today, it corresponds to the possession of facts, of 'objective' data, and irrefutable scientific theories that both parties are struggling to produce with the unfortunate result of invalidating one of the fundamental principles of truth which is the principle of non-contradiction.

In this *empasse*, it was decided to go back to Armstrong's statement in which he declares that truths are made true by reality [4, p.78], shifting the question of truth to what can be considered 'real'.

In these terms, it is evident that the 'real' cannot depend on its materiality, on its location in space; nor its importance from physical quantities, especially in the case of human action, which is not a phenomenon that underlies the literal description of the natural sciences.

As Harman argues, it is emblematic that 'things' like the East India Company, although they are

Figure 4
Ten Bridges at La Maddalena (Masterplan).
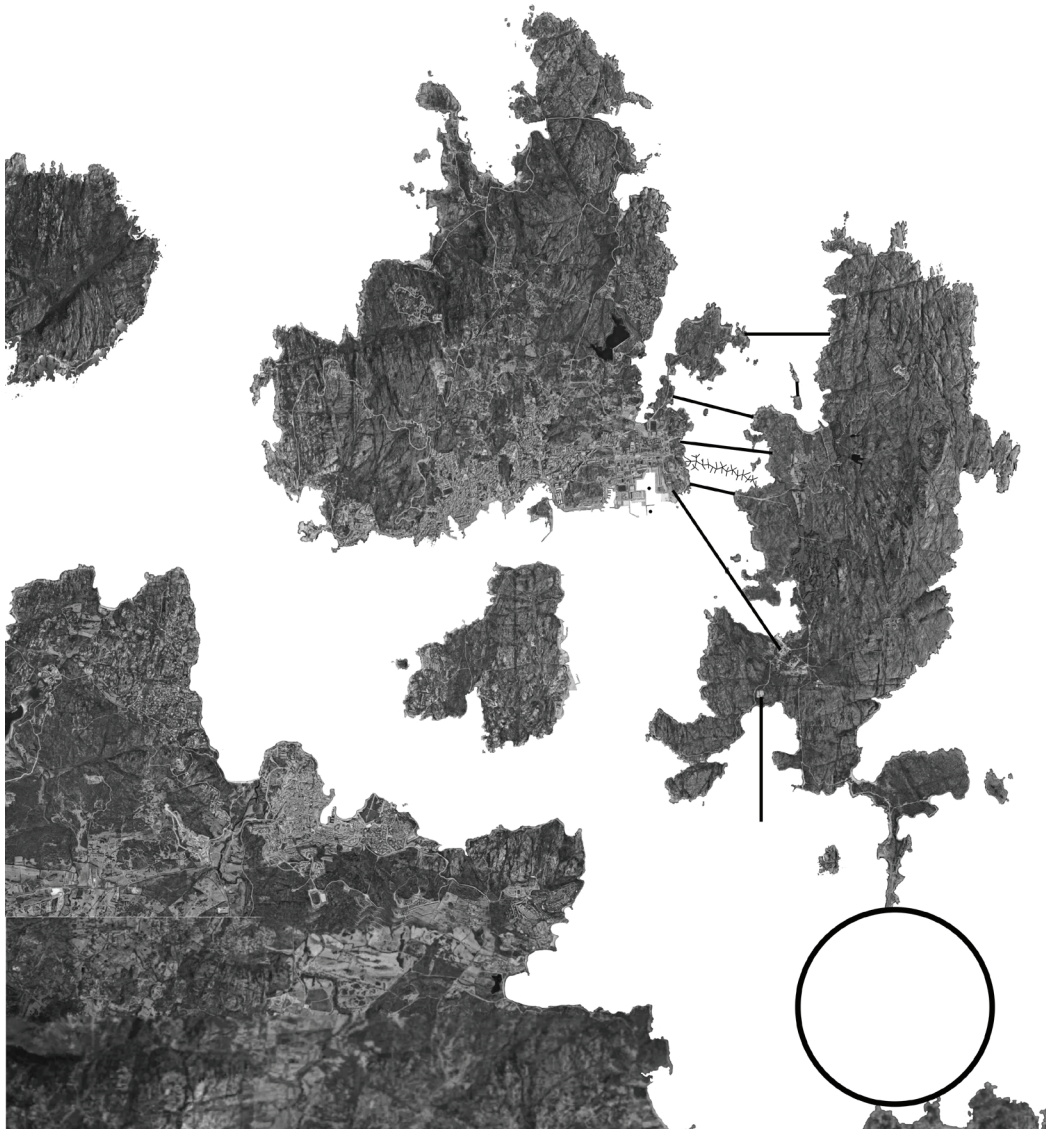
not material entities that can be domiciled in a specific place (as the quark is), is nevertheless to be considered a real 'thing' that survived in multiple and changing forms for 193 years [5, pp.28-29].

Therefore, we can consider 'real' everything that manifests itself through effects and 'affect', first, our senses in the double sense of impressing and embodiment, and secondly our intellect and imagination.

It follows that beyond the rational interpretation of technicians and specialists and beyond simple relativism, there are other possible realities and truths to be investigated.

There are other methods of giving meaning to our relations with the world and to the way we project its transformation, since delegation to subjects-bearers of monological truths is no longer acceptable. These methods refer to the common feeling of people, to aesthetics as the science of 'imperfect' feeling [6] and to that needs of the 'second naïveté' of the Natural Realism that is the ways through which people experience the world [7].

Senses and sensibilia are not disillusionment, on the contrary, they are an enrichment and a way of questioning dominant thought, physicalist rationality and the 'labeling' that, in the contemporary communication has become an even more sophisticated and incontrovertible device for control. *Senses and sensibilia* are opposed to this reductionist labeling, including the scientific one, that does not contemplate human experience and those universal ones that are unamendable like desires, work, sufferings, joys, death: 'transcendences' capable of putting humans in communion with other humans whom it is necessary to give voice to, gathering facts, *fétiches*, myths, poetries, tales, and chants.

The sense making of our actions begins by reconsidering the criteria by which we choose and order things on our operating table: this table is the real/true heterotopia also defined by dreams, passions, and probably – as Foucault wrote – by ghosts, eventually irreconcilable [8]. In the light of all these considerations, designing and then building architecture in a place is not just about placing an efficient and sustainable building. It is also an act that impacts the 'sign' and social sphere whose manifestations are not linearly derivable from causative chains as occurs in physical and natural phenomena. Its rationality can be disregarded for imponderable reasons, including poetic-emotional ones.

Based on these considerations it was decided to ask for the writing of short stories as the most convenient tool to start the project. Pages of a diary, letters, memories of living a bridge, yet to be figured; devices of creative criticism, refusal of hegemonic truths or realist adherence. Storytelling responds to the conviction that the common experience persists beyond continuous improvement and – therefore – the change of scientific laws. It provides the ultimate factor of truth verification beyond the evidence provided by technicians. Storytelling does not try to stage the everyday obviousness of common sense, but it can be the interpreter of ethical necessity, as defined by Pierre Dardot [9] of the "common sense" of sharing the individuals' experiences, in our case, beyond the authoritarian imposition of the sciences and, in the specific case, beyond the specialism of architectural project.

Alongside the stories and on the basis of the suggestions raising from their words, workshoppers were asked to prepare drawings and photomontages in the form of metaphors, Derridian devices of blinding / intensification of reality [10] and, as advocated by some exponents of Object-Oriented Ontology philosophies, tools to access the world in an 'alternative' way since any project of knowledge and / or transformation of the world is ultimately a construct unable to fully describe the complexity of the world.

Knowledge, including scientific knowledge, and design are achieved through approximate simulations in which simplifications and 'tricks' are introduced to 'patch up' missing data. They are realized through fictions, behaviors of the 'as if' theorized by the philosopher Vaihinger [11] who made it clear that fiction is not to be considered a scam or a lie. Although it uses artifices that are not totally exact or truthful, fiction is to be considered a pragmatic device that is accepted in its imprecision and / or partial falsity to act, as the Latin root of the term, in which *ficta* comes from *acta*, action, implies. Paraphrasing Austin [12], the word 'how' takes on that 'adjusting' character that allows us a productive approximation.

As a productive linguistic aid, the fictional device of metaphor is however different from that of scientific or design simulation. The design simulation is, in fact, based on reductive mechanisms of simplification while the metaphorical fiction is based on 'growth' mechanisms that open up new perspectives, even unimaginable. Using Harman's words, we can differently say that metaphor, unlike the analytical design simulation, is the method of *building upward* [5, p.87] rather than *digging downward*; the method of *coupling* rather than the *uncoupling* one of analytical discretization.

Metaphorical fiction is a theatrical device in which 'things', that are not necessarily true, coexist and interact with others not absolutely certain; fantasy with realism, insignificant facts with others totally evident from which surprisingly more productive results can emerge than the analytical-prosaic approach of the scientific rationality. The metaphorical emphasis deliberately surrenders to the knowledge of reality to replace it with fictions where objects and subjects are eclipsed in favor of a new factuality where singular entities blend in an indestructible way. The result is a new reality that is not sanctioned by Cartesian principles of separation nor, as Milleassoux argued through the principle of 'ancestrality' [13], by the 'correlationist' dependence between humanity and its surrounding environment. The metaphor interprets the interpenetration, the entanglement between otherwise non-communicating entities and acts as a causative device that opens up to the aesthetic dimension of the project.

Metaphor, like the theatrical mask, is therefore an aesthetic artifact, probably among the first of humanity, which through concealment and fiction makes it possible to prefigure and stage different states of being, of possible futures in which we participate in indissoluble way beyond the scientific description since «we are not just observers, but place our chips on the casino table: or rather, we place *ourselves* on that table» [5, p.83]. It is due to the ability to determine belonging to a future that metaphors surpass experts and specialists in decreeing the adhesion or rejection of a project since its fulfillment is not a question of truth or reliability, but of the shared feeling between 'real' people.

Results

The projects of ten bridges thrown between the islands of La Maddalena are to be considered as metaphors of the possible relationship with ideal places of isolation and untouched nature; pretexts to reveal what human footprint is still possible in the face of the environmental disaster. Ten different metaphors of the ways to trample and travel the world in the era of catastrophe.

As mentioned, their representation relies on narrative and metaphorical figurations since knowledge, truths and actions can no longer be based exclusively on objective data or evidence of science. These certainties have drawn hard, unassailable borders of exclusion or, even worse, have been used for maximalist forms of "strategic essentialism" which have ended up excluding any 'unscientific' arguments to the point of inhibiting and weakening any political and negotiating action [14]. Instead, these projects declare the need to welcome the multiple and the multi-form. They summon

elements that are also fantastic, emotional or insignificant but sometimes decisive in redefining a new relationship between humanity and nature, or rather to fully narrate a natural humanity. These projects are born from the desire to intensify reality beyond the verisimilitude, rather than reassure it; to stage forms capable of understanding (to gather within us) the dispersed multiplicity in the world and to establish shared, albeit confused, relationships [15] in order to get new directions, new paths to take.

The impossible return to nature. The first bridge/path is the one where every hypothesis of return to nature and liberation from technological dependencies is invalidated. In the *Disconnected – Connectivity* project, the mirage of Marc of escaping the crises of the Contemporary to embrace the renunciation of *samnyasa*, vanishes in the disappointment of a nature that is not the idealized one on the screen surfaces. What is revealed is not only the biophysical inadequacy deprived of technologies, but the impossibility of dissolving ways of life and thought that are now defined through the daily use of artifacts. The concern to adapt humanity to technological intrusiveness is long gone. The adaptation was accomplished by transforming any resistance or escape from homologation into 'instagrammable' forms of rebellion as it is now clear that no one is willing and able to renounce their lifestyles as they suspect that this means giving up life.

In *Up and Down*, rejoining Caprera, where a community of shepherds lives freed from the dopamine rhythms of Western society, we can find another figuration that stages impossible forms of retro-gressing towards the primitive condition without sin. On closer inspections we discover that trees, the green pastures of the hills and the «beauty of natural processes» are supported by a technological infrastructure that does not produce the artifice of Leonardo *dipintore* who disputes and competes with nature for aesthetic astonishment. It is the actual and unavoidable condition of existence that can no longer be untangled and distinguished.

Miscegenation and dominant meme. The human/environment dualism has now been solved in miscegenation, in forms of hybridization beyond the ancient boundaries between *materia prima* and *materia operata*. Even inorganic matter has become an intelligent *objectile*. Humanity is beyond the use of simple tools adapted to its own hand to grind shells and obtain pigments to trace magic-propitiatory symbols. After Lucy, the devices to adapt and domesticate the habitat to their own needs have evolved into machines, freed from the biological power to acquire forms of intelligence. In the last moments of the universe these 'machines' have been able to multiply an excess of agents and accelerate the chain and the magnitude of effects [16]. A sort of leverage that launches humanity into the unavoidable abyss where the medium anticipates and addresses goals and new forms of hybridization appear: a scenario in which the devices – nowadays intelligent – besides performing functions, dispose and inexorably reinforce the memes of the dominant thought.

In this symbiosis, ways of thinking and lifestyles are self-perpetuating and, as stated by H. W. Bush, are not negotiable because no one is willing to give up their prosperity in which s/he lives or promised and is seen as ultimately attainable. Rather, and without any qualms, every danger alarm is deactivated; every siren is silenced.

Technological potentialities, mutually supported by the virility and optimism of the dominant thought, cannot be intimidated. We march orderly and impotent in the parade (*The Last Parade*) towards the ineluctable and necessary 'modernization' in the conviction of being able to control the results and its collateral effects that, if negative, can be compensated or externalized, namely displaced elsewhere and assigned, in time and space, to someone else. The circular bridge is going nowhere; it is a celibate machine where every purpose that is not the only repeated gesture is canceled. Without causes and destinies, only effects remain. We need to accept and take them seriously.

Domain myths. In the bridge of the *Grand Guarantor of Porkyland*, perfection and happiness are guaranteed by mathematically infallible algorithms. They protect the paradise transferred to the earth until the surplus is manifested in deafening alarms that signal the overcoming of the allowed equilibria. It is at this moment that, whatever the cause, some inhabitants will experience the effects of agents considered inanimate or governable. It is at this moment when humanity recognizes how the feedback of unbridled well-being habits transform themselves into an object that succumbs and the environment into a looming subject. It is in the middle of these deafening alarms that humanity wonders how it is possible to avert the catastrophe without changing the symbolic world through which it is represented.

Admiring from a window the spectacle offered by eco-engineers at work in the *Fountain Bridge* purifying pollution or reducing concentrations of carbon dioxide is an illusion. Every element of the world is a 'nearly-subject' and everyone is called on stage to play their part without causal privileges and distinctions. There is no longer any 'other' place where someone can isolate oneself at safe distances, nor peaks higher than others from which to dominate the landscape or distant orbits that authorize harmonious holistic visions where even inequalities and conflicts emerge peacefully.

The Burkian sublime ecstasy of the catastrophe no longer exists because everyone is 'thrown into the world' and exposed to the materiality of the air we breathe, of the food we eat, of the diseases that strike us [17].

Although Hannah seeks a better view and notes in her journal the unexpected movements of the wind she cannot find a rule (*The column of Solitude*). The regularity of the world is a convenient representation that smooths the friction of the real while the unexpected and the exception are the irreducible norm that escapes unpredictably from every control even when the conditions seem favorable. The artifex is powerless. He can only assess «with a spirited eye» when something goes wrong, since Mother Gunga knows nothing of the arithmetic used by Findlayson to build the magnificent Kashi bridge over the Ganges [18].

In the *Found Pieces* tale/bridge, the father realizes that breaking up his beloved daughter Caprera into fragments will not assure him of the possession or the re-composition of what she was, despite the construction of «new routes to see a new corner of the island». He matures the awareness that the analytical rationality that decomposes and subsequently recomposes according to criteria of conformity and differentiation is impractical. What it was is lost. At the most, what is possible to obtain is a monument of memories: a melancholy perception of a non-recomposed presence. Cristopher Alexander will no longer be able to move the balls one at a time towards the final position because it is no longer possible to isolate them or consider their sum as better; since there are no longer final positions other then monumental inventions to be celebrated [19]. Everything is singular and at the same time internally manifold so that the only feasible thing is to collect as many pieces as possible with all available means and without prevalence of faiths and certainties since the exterminations have always occurred in the name of religions, progress, and more recently under the banner of sustainable development and / or environmental protection. Environmental engineers and managers, on the one hand; gardeners, landscapers, and naturalists, on the other, proclaim themselves custodians of the planet with their particular and incontrovertible truths. They validate –even if in different forms – the undisputed development of Western thought.

Sacer Ghetto. Where scientific studies tell goodness and feasibility of needful interventions for the modernization of society, on the other hand we assist the proliferation of actions in which fragments are segregated and sheltered from «… any trace of tourism to preserve the specialty of the area».

The bridge of *Voluntary Tourism*, designed to resemble a cruise ship, tries to replicate the experience of being on the island ahead. This is the metaphor of the many de-localizations that have been consumed in the name of protecting nature. It is an 'other place', which defines itself as a nostalgic simulacrum of originality and whose otherness is an artificial intensification of precluded experiences. The island, instead, has been transformed into a sort of 'sacer' place which, in the original etymology, is a segregated entity waiting to be deprived of life without guilt for the killers.

Ghettos sheltered from the catastrophe where their death has already been decreed. Their vitality is replaced by an unreal condition of control, order, and security such as in the projects of rehabilitation and environmental enhancement where each fragment is organized by specialists to structure and to expropriate visitors' experiences creating the most classic of heterotopias: utopias aimed at 'immunizing' the catastrophe which looms outside the perimeters of their demarcation, but – at the same time – victims sacrificed for an equally utopian purification. As Foucault wrote, they are places where we believe we are entering, but excluded from participation. In this sense the only utility attributable to these places is that of the dystonic mirror of the hotel rooms where the pleasure, deriving from the experience of a perfect order, should turn into malaise due to our ordinary disorder [20]: artificial paradises that, more than the sirens of alarm of science on the imminent catastrophe, should make us 'feel' the realized catastrophe. What allows us the ease of walking barefoot in a well-groomed meadow has already produced irreversible or reversible effects in arcs of time that transcend humanity. In the sacredness of such places, something is perceived that exceeds the immediate, unmentionable sensitivity, but that we can 'learn' through an aesthetic sensation of 'perturbation' which is not the one producing the romantic sublime since every vestige of God has disappeared from the causes [21]. These places are, therefore, heterotopias to be lived as aesthetic acts in their spring nature to evoke questions before solutions; useful places to understand, without fears and false hopes, that humanity is naturally tangled in the wrecks of the Post-Environmental condition where all privileges have disappeared for tourists, spectators or holders of knowledge. In this condition the aesthetic perception of the environmental catastrophe is the first necessary act since it is capable of activating a Kantian experience of self-awareness of thought and, according to Lyotard's elaboration, the pre-a priori of thought that predisposes every possible presentation.

For a new ecology of mind. The emergency does not concern the environment, already actualized in catastrophe. Emergency concerns the western thought that, in the name of overcoming the apocalypses of the past (modernization) incessantly incurs in producing catastrophes. Memes that focus attention and gigantic investments on the reduction of carbon dioxide by perpetuating the idea that those problems are solved by going back, in very western manner, to the root causes when there is no certainty of the reasons, but the effects are obvious and neglected. They plan to build happy cities with low environmental impact where the air for the privileged few has finally been purified, but – as Calvino wrote– where no one knows where the garbage ends [22].

Every corner of the world is colonized by memes that challenge any finitude in the name of desiring freedoms for naked individuals trapped in the Market that is not free at all, and where they lose any possibility of mutual support. Even humanity has become a commodity: an asset for which there is demand but which is offered without qualitative differences and negotiable – as far as possible – on the price list. The aesthetic perception of the environmental catastrophe is therefore the way to perceive other forms of disturbance deriving from fitness anxieties, inadequate and unsuccessful illnesses that are amplified in the material cult of a permanent adolescence increasingly seduced/sedated by sparkling toys continuously bigger and more expensive. This condition determines feelings of guilt without, however, producing an awareness of the need to evolve towards a responsible active maturity. A process that is naturally inevitable and where human belonging to

nature would be shown (*Jasmines hatch at night*) but suffocated in a 'childish stagnation' where Pluto allows a glimpse of wealth for all; undermine all the other gods from the Parthenon; intrude a *sensus communis* of the world forged by the knowledge of the experts and the seduction of goods. The result is the expropriation of any aesthetical experience felt as authentic. Instead of establishing themselves through the practices and actions of the individual, common sense imposes itself on them as a previous reification that defines and subjects them to empty entities such as community, nation, globalism where only consensus is granted.

Instead, and as Hannah Arendt and then Pierre Dardot claim, common sense should be constituted through a co-active relationship of use, management and care between things and subjects, eventually becoming – ultimately – a 'sense of the common' which disposes us to choose and to establish specific communities [9].

In the Post-Environmental condition humankind must understand that the subjects do not belong to any society or community but they are singularities without identifiable identities (*Good Catch Bridge*) that fray in what they like to be and re-connect themselves for the aesthetic sensation that determines them. It is essential that this way of being can no longer be determined by the expertise of bankers, managers and technocrats. The urgency of the catastrophe and the *aisthetis*, as its feeling, offer new hermeneutics and new possibilities to face the world with a sense of survival [23, p.34].

Ultimately, it is also indispensable that mankind takes over language again in the apocalyptic forms of its archaic meaning which is not a way to bear the unbearable, premonition of the end or eschatological hope, but to disrupt unveiling because in the past humanity has experienced the fallibility of the sciences, the disasters of interest in ends, the impossibility of redemption after the end.

It is language of caution learned by returning to the Afterhere where all transcendence and privilege have dissolved; where the *interesse* (the interest) is replaced by the *inter-esse* (the intra-being) as the expression of the intricate relationship of each agent, that is the interdependence and the complexity of physical, biological and cultural singularities. A language that is also contradictory and enigmatic, a language speaking of happy reunions and painful ends, since, if for Shakespeare the journeys end where the lovers meet, along the Great Wall of China lovers meet to melt their love, nevertheless they work to survive [24].

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